DANCING STAR MAGAZINE

APRIL 1955 25 CENTS

THE MISSIONARY-DANCER

NEW INTEREST IN SQUARE DANCING

MOIRA SHEARER INTERVIEW "PART TWO"

SPECIAL TEACHER & STUDENT SECTION

One enchanted evening

When the dance school hears *"On Stage!"*

A little girl delightedly conscious of the taste of lipstick . . . the important feeling of staying up until eleven . . . clouds of tulle and tarlatan, starlit with sequins and satin . . . will combine soon again to create the nostalgic excitement of that important evening in Spring — the night of the Dance Recital!

And for generations, it has been SELVA's proudly happy job to take an important part in these nights-to-remember. For, when performance-time comes, and the well-worn practice shoes must be replaced by spanking, brand new ones; when studio togs are discarded for enchanting costumes — it is the SELVA label students and teachers confidently seek — just as do famous professionals — for the finest in foot-wear and accessories.

And, incidentally, SELVA's extensive variety of basic leotards and tu-tus — expertly made by professionals, need only an amateur's touch to convert them into any beautiful costume — however fanciful the number may be!

Send for new catalog showing the entire SELVA collection of dance shoes, costumes and accessories.

Selva and Sons, Dept. G 1607 Broadway, New York 19, N.Y.

DANCING STAR MAGAZINE
"The Dance Digest"

APRIL 1955 25 CENTS ★ ★ VOLUME 5 NUMBER FOUR

ADVERTISERS

ASSOCIATIONS
128 Chicago National Association of Dance Masters
145 Dance Masters of California

BOOKS
141 Ballet Book Shop
140 Dancing In Action

147 CARDS, BUSINESS

CONVENTIONS & NORMALS
136 Associated Dance Teachers of Southern California
133 Dance Masters of America
141 Road's End Farm Residential School

FOOTWEAR
149 Capezio
140 Loshin's
Selva (inside front cover)

PHOTOGRAPHY
136 Bill Cogan

RECORDINGS, DANCE
127 Dance Records Inc.
137 Kimbo Records
118 Russell Records
129 Stepping Tones

ROUTINES BY MAIL
134 Al Gilbert
130 Billy Truehart
129 Eva Varady
118 Kathleen Kavanagh
137 Jack Stanly

DANCE SCHOOL PROMOTION AIDS (outside back cover)
Article: 'You Owe It To Your Child'

SUPPLY HOUSES, THEATRICAL
123 A & L Theatrical Fabric & Shoe Co.
135 Art Teen Sports Wear Co.
131 Associated Fabrics Corp.
127 Lew Serbin Dance Art Co.

SUBSCRIPTIONS
144 Dancing Star (combination offer)

Editor . . . . . GORDON KEITH
Associate Editor . . . BARBARA HENSON
Feature Editor . . . . . DAVID STORM
London Editor . . PETER CRAIG-RAYMOND
Advertising Manager . . . . . S. J. PAUL
The **DANCING STAR** is published monthly by the **DANSTAR PRESS at 376 Almaden Ave. San Jose 10, California.**

Copyright 1955 by **DANSTAR PRESS.** All rights reserved. Contents of this magazine may not be reproduced in whole or in part without written permission from the publishers.

Single copy 25 cents. Yearly subscription $2.50 (12 issues). Two years $4.00 (24 issues). Add 50c a year for Canada. 75c a year elsewhere.

DANCING STAR'S Circulation is NATIONAL.

INDEX

116 THE MISSIONARY DANCER
Aubrey Haines

119 BALLET ISN'T JUST TOE DANCING
Rod Alexander

120 NEW INTEREST IN SQUARE DANCING
W.G.Raffe

121 CARTOON
Higdon

122 THE SIGNATURE OF LOCALITY
J Marks

125 BROADWAY DANCE BEAT
David Raher

128 THE DANCE IN CHICAGO
Rod Quiros

131 OUR READERS WRITE

132 LONDON FOOTNOTES
Peter Craig-Raymond

138 MOIRA SHEARER
(2nd of 2 parts)

147 CAN CAN BRIEFS

143 TEACHERS' & STUDENTS' SECTION

145 DANCE TEACHERS' ASSOCIATIONS

146 CARTOON
Morris Turner

147 RECITAL TIME

148 APRIL SHOWERS
(Pantomime routine)
Al Gilbert

149 BOOKS & RECORDS

150 ACROBATICS & TUMBLING
(23rd in a series)
James A. Rozanas

Upper photos: Andre Eglevsky, Istvan Rabovsky and Nora Kovach. Lower: Gene Kelly and Vera Ellen. The two top photos were shot exclusively for Dancing Star magazine by Bill Cogan.

the missionary - dancer

by Aubrey Haines

If last season you should have seen a performance of the Ballet Theater, you may have recalled the role of Paco in "Capital of the World" or that of the Drummer Boy in "Graduation Ball." Perhaps, however, you saw "Theme and Variations," "Design With Strings," "Aleko," "Interplay," or several others. In any case, you may have remembered the zestful performances of young Roy Fitzell who performed in all these ballets. But what you may not have known is that for thirty months Roy was a missionary in South Africa.

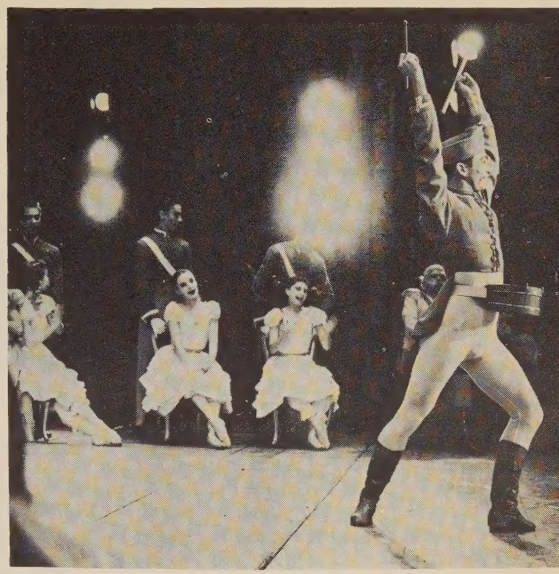
Back in 1930 he was called to serve a Latter Day Saints' mission by the Bishop of his Ward. His call from the President of the Church was to Uruguay. There his parents supported him for the two, one-half years of his stay. On arriving in the mission field, Roy was assigned to a certain branch to work. His city was Montevideo where at the time a district conference was being planned. When it was discovered that he was a dancer, he was asked to participate on the variety program to be given the night preceding the religious conference. President Williams of the mission was there to see young Fitzell dance, and after the performance he asked the youth if he would mind staying in Montevideo to work there with the musical group. Roy had previously been assigned to work in the interior of Uruguay, but he consented nevertheless to remain in Montevideo.

The musical group consisted of a male quartet, a girls' trio, and a piano soloist in addition to the youth himself. Aside from the regular work of door-to-door preaching and what it involved, the group would make trips to the different branches throughout the country to aid in their conferences, giving programs in the big theatres of the various towns and cities they visited and inviting the people of that place to attend. Many people were to become interested in the Church in this way, and many friends were made — which, after all, was the real purpose of the program.

The group performed for many dignitaries and became very well known in Uruguay as well as in Argentina and Paraguay where they aided the conferences held in these countries in the same manner. Later a singing chorus of forty persons was formed, and the two groups traveled together. The chorus, composed of natives who were members and investigators of the Church in Montevideo, became very popular with its many radio programs. All their work was done without remuneration.

Once Fitzell's small group performed on a river boat going up to Paraguay through the jungle. Many unexpected and unheralded performances were given in the towns the group passed through as the result of chance conversations with people on trains, busses, or in bookstores. Small art groups and people interested in music would invite the group to their homes. In this and in many other ways missionaries had an opening for the main purpose of their work — preaching the gospel of Jesus Christ. Once the group held a colorful dance festival in which more than fifty persons participated.

Roy danced in many big theatres, private clubs, and on special occasions such as Christmas parties that were held. Some of the dances he performed were those he had done in ballets or in recitals in the States. Others, however, were what he had created for different occasions in the mission field and had kept in the repertoire. Here the youth got the name of "dancing missionary", but he considered his dancing as secondary to his missionary work.



Roy Fitzell, in Ballet Theatre's 'Graduation Ball'.

For two, one-half years Fitzell served the mission — the length of time people are called to foreign missions in the Mormon Church. He knew of course that he would continue his dancing career after returning home. Therefore, at no time during his South American sojourn did he ever wish that he could be free from his responsibilities and back in the States pursuing his career.

Born in San Diego, April 11, 1929, Roy first began dancing when he was five years old. His teacher was Harry Hemphill, to whom he gives credit for a fine foundation in the study of the dance. Shortly after beginning to dance, the boy became a victim of bashfulness and did not resume his study of the art till the age of eight. A group of the youngsters from Hemphill's school danced at many socials and hotels during the youngster's first year of training. As the only boy in the school, Roy recalls that he was favored considerably. His partner and he danced on many programs given for servicemen at training camps and bases during the war. When in 1943 his family moved to Los Angeles, young Fitzell continued studying. With Jose Cansino he took up Spanish dancing; from Johnny Boyle he learned to tap dance; and Theodore Kosloff taught him ballet. Roy's first big performances were with Jose Cansino's group as a soloist and also as a partner to Carmen Cansino, a cousin of Rita Hayworth.

As a boy Roy had always longed to be another Fred Astaire, and when he was fourteen and in high school, he worked in his first motion picture, "Babes on Swing Street." To young Fitzell this was a real experience, since being in the movies had been to him a childhood dream. From then on, his rise became rapid. One thing led to another, and he recalls a few of his outstanding and memorable experiences as dancing with the San Francisco Ballet as Jim in "The Gift of the Magi." Simon Semenoff was his teacher at the time as well as choreographer for the ballet. Seasons with the Los Angeles Civic Opera soon followed. Then came "Lend an Ear", "Tongue in Cheek", "The Great Waltz," and other stage musicals and films. Here the youth was featured as a solo dancer, but there were here and there instances where he was required to act and sing as well. These stage shows played in Los Angeles and in San Francisco.

—A Bill Cogan Photo

Routines with Pictures
Illustrating Steps
Also "Made to Order" *Routines*
kathleen kavanagh
Box 267
Write for List. Johnstown, N.Y.

DANCING STAR'S
Circulation
is NATIONAL!

WORLD'S LARGEST AND FINEST SELECTION OF DANCE RECORDS MADE SPECIFICALLY FOR DANCE TEACHERS AND STUDENTS
☆
Write for NEW 1955
RECORD RELEASES
Russell Records
POST OFFICE BOX 328 VENTURA, CALIFORNIA

Roy had studied with Eugene Loring who knew of his background as a Spanish and a ballet dancer. Loring called him in Las Vegas where he was working at the time to consider the role of Paco in "Capital of the World," which was to have its premiere on the Omnibus television program. Ballet Theater had contracted Loring to do the choreography, giving him the right to choose whom he liked to dance in the ballet. The youth at once accepted and was thrilled with the role. Previously, however, when he was seventeen, he had almost joined Ballet Theater. For a year or more Simon Semenoff had a weekly ballet series on Don Lee television which kept young Fitzell busy.

Roy found the role of Paco especially gratifying to perform for its change of mood and expression in dance form and acting. But the role posed some genuine problems. Learning the true choreography of bull-fighting, which involves cape and foot movement used by bullfighters, was a real challenge and required exhaustive work and practice.

The "Drummer" role in "Graduation Ball" he found light and full of fun and not as restricted, although it required a certain traditional style. Particularly did he enjoy dancing "Design With Strings" for its lovely classical quality — sometimes soft, sometimes intricate.

Have you any advice to offer a struggling potential dancer? we asked him. To which he replied, "Good, hard, patient work is of course essential. A background and training in all forms of dance prove very worthwhile and pays off, professionally speaking. Don't rush to get there, but take advantage of all opportunities to perform, though they may not be so attractive financially. Be sure that you perform in reputable places."

At present writing Roy Fitzell is being considered for a dancing role opposite Leslie Caron in her next picture. If he should stay with the Ballet Theater next season, he may be dancing in Anthony Tudor's ballets. But whatever he does or wherever he goes, Roy Fitzell may be depended upon to put his heart, soul, strength, and mind in his work. That is why the missionary-dancer receives so many opportunities for advancement.

Today Fitzell receives so much personal satisfaction in dancing that he is happy to report that he can always say to people, "I enjoy my work." He attributes his success not alone to taking advantage of each opportunity which came his way but to what may be called a sense of destiny. **"I feel, if you are interested,"** he says, **"that my entire life has been led by the Lord in all that I have done. I will always recognize this."**

'Ballet' Isn't Just Toe-Dancing!

By ROD ALEXANDER

Word has trickled down from the higher echelons of our television industry that there is too much ballet on television and that it had better be cut down (or out). As a choreographer, I feel that I have a right to be impertinent and ask the higherups if they really know what they mean by the word "Ballet." I have a sneaking suspicion that they are thinking of toe-dancing. But toe-dancing isn't ballet, for although dancing on toes is frequently used to classical ballet, jitterbugging, tap, modern dance, acrobatics, and other actions are also important and respectable ballet ingredients.

Actually, ballet is an idea conveyed in terms of rhythmic movement and any entertainment medium needs ideas. Rhythm appeals to everyone and since tv is a visual medium, action is a necessity. The idea of ballet or ballet ideas is something that television, especially the tv musical, cannot do without.

What do I mean when I say that ballets are ideas? Well, ballet can be a story idea, or romantic situation idea, a rhythm idea or even an action idea which calls for the building of interesting movement patterns up to a smash finish.

Every production number and almost every song presented in a musical comedy story needs ballet or elements of ballet to give visual interest to the song. It is the job of ballet to translate the ideas contained in lyrics into action or to connect a song with a dramatic situation to follow or to provide a climax which excites eyes as well as ears.

Not even those powers who seem to fear ballet would do away with dancing in tv musicals, but I have a feeling that they would like all tv dancing limited to the technique associated with acrobatics or flash acts; a group of people moving in precision and other so called commercial dancing.

Ideas Before Backflips

Practically everyone is kinetically excited by a dancer doing backflips without using his hands or a girl flying through space and landing in a split. Like everyone else, I am excited by these things but, also like the general tv audience, I am more interested in an idea.

Therefore, the search is never ending for new movement and ideas. To close the door on ballet, is to close the door on a vast source of ideas and is commercially unwise, since ballet can be used to great advantage and the public is more aware of dance and are willing to pay for it. For example, Sadler's Wells Ballet, is one of the great theatrical attractions in America today and its appearance on television skyrocketed the ratings of an already popular program.

The motion picture industry has been awakened by a new movie which broke records and made millions of dollars in profit. It was titled "Seven Brides for Seven Brothers." It could easily have been retitled "Seven Brides for Seven Ballet Dancers"! With this title it might not have been such a tremendous success. However, its success was due in great part to the brilliant use of ballet! The dance sequences drew spontaneous applause from the movie theatre audiences, which is very rare, but commercial dynamite.

Ballet can supply a never ending wealth of material. Television cannot afford to ignore a genuine source of ideas.

The above statistics are ones which television executives can't ignore completely. Dance has become a vital part of theatre today, and audiences have grown to expect the higher standard of quality ballet has brought to all types of dance presentation. I find it enormously helpful in staging the songs as well as the dances when variety is so important, as it is on a ninety-minute television musical such as Max Liebman Spectaculars.

In its biggest and truest sense, ballet is a television essential.

(Reprinted from VARIETY)

NEW INTEREST IN SQUARE DANCING

By W. G. Raffé

In Square Dances or Barn Dances all types of folk dances are included, square, also "contra dances", polkas, waltzes and schottiches. These are performed to "lilting" traditional dance music, reels, jigs and hornpipes, mainly of British origin: well-known folk tunes like "Miss McCloud," "Irish Washerwoman," "Haste to the Wedding," "Soldier's Joy" and "The Flop-eared Mule."

The steps and figures are quite familiar in village "hops" in the more remote parts of the British Isles. Swing Partners, Star, Ladies Chain, and Right and Left, are found in square dances, reels, and country dances. In English country districts, I have come across more of our own folk dances: Circassian Circle, Lancers, Quadrilles, Square Eight, La Russe, Tempest, Spanish Waltz. These have never completely died out and are now popular. The old method of "calling" square dances has also survived in America; in England it was used not only for square dances but for country dances when they were the ballroom dances of their day.

Cecil Sharp.

First to call attention to square dance and folk-song survivals in America was Cecil Sharp. He found the oldest types of dances of British origin in the Kentucky Mountains; and noted down hundreds of songs carried from our islands by the first settlers. One of the first American collectors was John Lomax, later his son Alan, who found and recorded country musicians so that their technique as well as actual material might be studied. These recordings by field workers are now available through the Library of Congress at Washington. The interest aroused has brought about very rapid developments.

People who had moved away from small communities, lost in the big cities, began to hear tunes and songs on the radio. Grandfather's out-of-date fiddle tunes and old ways of entertaining come back into favour. Some songs have become the hit tunes of the day — "Goodnight Irene," "On Top of Old Smoky," and "The Foggy Dew," to name only a few. Folk singers, Callers, and Square Dance Bands are now accepted by the American public.

In Britain we have fine recordings by Burl Ives and other folk singers, and we are now enjoying a visit by Josh White and Alan Lomax. Many of their songs are our own songs sung by those who learned them from country singers who were descendants of British settlers.

Dance Restored to England from USA

Cecil Sharp brought back some of these square dances and songs to England during the 1914-18 War and added them to his large collection of English material. The Society he founded in 1911 had begun to "restore to the English people the songs and dances of their country." In 1923 the Scottish Country Dance Society was formed. This folk material was much used for educational purposes.

For those who come to London the rebuilt Cecil Sharp House in Regent's Park Road, N.W. 1, is worth a visit. Square Dances and classes are held regularly; books and gramaphone records can be studied in the unique Folk Music Library.

In England there is growing interest in regional traditions. At the hundreds of Barn Dances in villages in Northumberland and Durham and the West Country, I found enthusiastic response to a revival of the traditional dances and music. Singers and musicians have been sought out and many country tunes and dances have been recorded, and encouraged. Some of these "Village Barn Dances" have already been broadcast.

☛

The Signature of Locality

by j marks

SAN FRANCISCO ART FESTIVAL

Recently the San Francisco Art Commission announced revised plans for the Art Festival which is conducted in this city each year. Though the existence of such a civically sponsored event is greeted by all with gratitude, it remains that art in the minds of the Art Commissioners is almost entirely limited to what happens on canvas and in stone. The theatre arts are recognized by the Festival Director (though this is a somewhat recent achievement) but no appropriation is made for the financial support or reward of those groups or persons who bring oral and dance talents to the Festival.

The greatest hazard this situation creates is not related so much to the disappointment of theatrical artists who receive recognition but nothing in solid cash, as it is to a lack of accommodations for theatre works.

I do not contend that a painting or a sculpture does not require a suitable setting for its exhibition, but the magic of the theatre which theatrical works enjoy within the bounds of their concert halls and little playhouses is essential. In no manner is this fundamental atmosphere made possible on the makeshift stage at the Festival. The location of last year's Festival had a great deal to do with this, for what had been intended as a somewhat sedate and intelligent environ turned out to have all the aspects of a carnival.

Recognizing the error of location the Art Commission has determined to house the Festival in a civic auditorium. Such a move marks a meaningful progress for the Festival. However, no serious attention was paid to the more pressing fact that theatre arts are only 'tolerated' by the Festival; funds sufficient to finance suitable staging are totally disregarded. Those performers who will appear in an involuntary nakedness (many withdrew last year after one look at the stage erected some eight feet from the ground) must do so with so great a loss of total effect and meaning that theatre and dance sacrifice their finesse and true representation.

The **Everybody Swing** square dance programmes have been broadcast from Bristol since 1947. At these Studio Square Dances some of the Society's musicians, singers and callers give a sample half-hour of a typical square dance party. The dancers are mainly members of the University of Bristol Folk Dance Club.

In addition there are Barn Dance programmes from Northumberland and Durham organised by the Society's north-east area representative, and from the Midlands come similar programmes called **The Dancing English.**

Princess Margaret was interested to hear of her sister and the Duke of Edinburgh attending square dances in country-style costume during their tour in Canada; Her Royal Highness is herself an enthusiastic country dancer and as Patron of the Folk Dance Society has joined in Square Dances at Cecil Sharp House in London. During the last few years square dancing has become more and more popular in the United States and in Canada, and interest is rapidly growing in England. ●

The pity is that the graphic and plastic artists look as if they are the only people in San Francisco possessing any meritorious aesthetic gifts; the dancers matter their fundamental and acknowledged abilities appear to be amateurs imposing themselves upon the professional. Such a distorted picture of the many worthy dancers and dance groups of this city makes the public only that much less interested in the dance.

As I understand it, the Festival has as one of its aims the education of the public in matters of artistic appreciation and not in artistic devaluation.

DANCE NOTE . . .

April is the tenth anniversary of the founding of the Sergei Temoff Ballet School in San Francisco. It is also the tenth wedding anniversary of Sergei and Vera Temoff. A marriage of great artistic fecundity, Mrs. Temoff has designed all the costumes for her husband's ballet productions throughout the years. It was also ten years ago that Mr. Temoff presented in the San Francisco War Memorial Opera House the four-act complete 'Sleeping Beauty'. Now to complete the celebration, this year the Sergie Temoff dancers will present an evening of ballet for the Contra Costa Concert Guild. The program will consist of 'Princess Turandot', 'Two Sides of a Coin', a humorous ballet about the backstage life of ballet dancers, with music by Delibes, and a revival of 'Spring in Vienna' with music by Strauss, completes the program.

Jean Leon Destine

♦ ♦ ♦

The San Francisco Ballet announces the delayed presentation of its Spring concert series due to a projected tour to Salt Lake and Ojai.

Leading Theatrical Merchandise

QUALITY THEATRICAL SUPPLIES AT POPULAR PRICES

Costume Fabrics * Dance Footwear * Knitwear
Lastex Hose-Tights * Danskins * Hawaiian Goods
Skating Skirts * Patterns * Ballet Books
Theatrical Makeup * Costume Wigs * Beards
Majorette Boots * Kraskin Batons * Lighted
Batons * Plumes * Sequins * Rhinestones
Jewels * Braids * Designing Service
* Blacklight Equipment * Fluorescent Fabrics *
* Paints and Accessories *

FEATURING SELVA TOE SHOES ★ TAPS
ACCESSORIES ★ STEPPING TONE RECORDS
"DANCING IN ACTION" BOOK

A-1 THEATRICAL FABRIC and SHOE COMPANY
Al Margolin – Larry Margolin

1823 Franklin St. OAKLAND, CALIF. TW. 3-5143

JEAN & GORDON JOHNSON
'Beauty in Motion'

MAIL ORDERS PROMPTLY FILLED — *Write for New Catalog (Dept. DS)*

DANCE AS THEATRE . . .

There are those who attend a dance performance with the expectation of of seeing a demonstration of jejunesse, a succession of calisthenincs which they are inclined benevolently to call dance movements. Anything which excells in bringing to the dance the ingredients of imagination and theatre is repugnant to them.

Perhaps there was justification in the early days of modern dance for the casting out of all theatrical devices in the genuine and meticulous search for a dance which was dance, first and foremost. That Doris Humphrey abstracted her dance by taking all musical accompaniment from it quite some years ago is not for us today a means of justifying a dance program snobishly presenting a capella for the sake of puritanism alone. By the same token how can we justify our disdain for the recovery of organic props, settings, lighting and costumes to the dance?

For the past two months I have been pleased to read the elegiac and searching article in these pages by Aubrey Haines titled 'The Lester Horton Dance Story'. A man of vital and highly artistic character, I always looked upon Lester Horton as a great friend; so my grief was almost as great as his own when a number of narrow-minded music critics in Los Angeles set themselves up as dance critics and brought down their smart and misguided judgement upon him as a theatrical conjurer.

Lester Horton is an almost perfect example of a choreographer attempting always to give to the dance stage an awareness of the totality of artistic and theatrical means. His course in plastic graphic art, stagecraft, lighting etc., which I attended as an enthusiastic visitor at his Melrose theatre colony all demonstrated how cautiously and meticulously Lester Horton sought the meaningful nature of all devices and methodologies he employed in his tireless work.

That some critics incapable of recognizing the underlying subtlety and purity of the Horton choreography found it necessary to pass the effort off as sham is to me, unforgivable. That Horton often made mistakes, relying at times too heavily upon the means and not the end of dance (which, I believe, is choreographic line) can not justify the reactionary response he was given time after time throughout his bright but brief career. His goal was a dance of the theatre capable of genuine dramatic and artistic significance. How natural then for him to exceed his goal at times, to ride to the left or right of it momentarily.

On the other hand there are certainly those dance companies which intentionally distinguish themselves as concert groups, performing non-objective and totally abstract dance pieces exclusively. I do not claim that all dance should be theatrical, but I do believe there must be an equality of respect displayed to both concert and theatre dance, just as there is in the world of music an equal regard given both opera and lieder recital.

BOOKS ON DANCE . . .

While browsing at the Paul Elder store I came across a new book on the dance which deserves at least a mention. 'A Picture History of Ballet' by Arnold Haskell introduces a collection of dance prints and photographs which have not been seen within a binding before—but that is about all this book has to offer. The claim of 558 pictures is true enough by count, but one wonders what overriding value these many picture-books on dance really possess.

After thoroughly reading the eighteen pages of text which prefaces the pictures, I could find nothing I have not read countless times before.

The book with a fresh approach to the dance which publishers are always promising dance critics has not been released as yet. We remain with a very small handful of worthy texts on the dance. I think particularly of Curt Sach's 'World History of the Dance', the 'Borzoi Book of Modern Dance' by Margaret Lloyd and Grace Robert's 'Borzoi Book of Ballet'.

■

Broadway Dance Beat

By David Raher

WHILE New Yorkers still gasp for breath over the recent avalanche of dance events a fresh onslaught can be seen gathering in the horizon.

Escudero's matchless artistry in a farewell performance makes life seem really worth while. At sixty-two (?) he is still a *'spectre de la danse'* . . . 'Pat' Dolin came to town and entered via the side door (Brooklyn Academy). His Festival Ballet-ites had been through the well known Hurok 'mill' (one night stands across America) but gallantly forged ahead to give New York its first glimpse. Toni Lander from Denmark is no ordinary 'Danish pastry'. The exquisite ballerina was captivating in a ballet called *'Napoli'*, a marathon of folk dancing after Bournonville. . . . The ravishing Toumanova (guest artist) remains unchallenged in her record of balancing on one toe. Surely this gifted ballerina can be persuaded to abandon or at least modify the most ungainly of all pirouette preparations I have ever seen? It defies one of the most important rules of the art of classical dancing! . . . . . The Rabovskys scored with the public as was expected—with top honors going to Istvan for his spectacular soarings in both *'Scheherazade'* and *'Prince Igor'*. The lovely Nora lacked the proper seasoning for lust-hungry Zobeide. The dark-eyed Hungarian, peppery and hot tempered in real life, responding to the sentimental sweetness of Rimsky-Korsakov, was lyrical, rather than lusty. The dancers have parted company with Festival Ballet and will make America their home. . . A battle weary Festival Ballet sailed for home minus a man-sized chunk of their stellar contingent. Russo-Belgian soloist Oleg Briansky flew to California to join his wife, the former Mireille Lefevre and a three-weeks vacation. They haven't seen each other in six months and will soon have to reconcile themselves to another parting when Briansky begins his South American tour with Toumanova. Mrs. Briansky will console herself by polishing up a night club act she brought over from Paris.

CONSTANCE GARFIELD (late of Alicia Alonso's company) and hubby-dancer Alan Baker (he has become a serious painter) in town from the West Indies have found their 'dream house' on Hampstead Heath (London) and have begun saving their pennies.

Tamara Toumanova and John Gilpin in Festival Ballet's 'Esmeralda'.
—Stephan, N.Y.C.

The cost: $26,000. She follows Anthony Mordente (promising youngster from the High School of Performing Arts) onto the Music Hall stage as soloist for the next stage show. The film billed for it: *'The Glass Slipper'* with Leslie Caron.

CHRISTINE FOKINE has handed over the deed of the Fokine studio (Carnegie Hall) to Viola Essen and company. Igor Scwezoff lured away from the Ballet Russe school to head the faculty. . . Sono Osato in a Kabuki take off on a scene from *'Peter Pan'* is fragile and as delicate as the scent of Jasmine tea. Miss Osato returns to the theatre after a long absence to co-star in the revue *'Once Over Lightly'*, with Zero Mostel and Jack Gilford. The dancer has a subtle magic beauty which calls for superior material and fantastic settings. The current revue at the Barbizon supplies her with neither. Her next appearance will be as guest artist with her alma mater, Ballet Theater, in April.

BALLET THEATER will reclaim twenty-four former members for its fifteenth anniversary celebration at the Met, from April 12th thru May 1st Their names read like selections from Who's Who in the Dance. Alicia Markova, Anton Dolin, Nana Gollner, Hugh Laing, Mary Ellen Moylan, Tatiana Riabouchinska, Viola Essen, Annabelle Lyon, Maria Karnilova, Edward Caton, David Nillo, Donald Saddler, Muriel Bentley, Paula Lloyd, Sono Osato, Jenny Workman, Roy Fitzell, Yurek Lazovsky, James Mitchell, Nicholas Orloff, Agnes de Mille, David Lichine and Leonide Massine. With Tudor restaging his own ballets and the company's present stars Nora Kaye and Igor Youskevitch sharing the limelight; important oversights like Jerome Robbins and Michael Kidd will hardly be noticed. . . With Hurok back at the helm and Tudor's masterpieces back in their accustomed places it begins to sound like 'old times'. Let's hope the boys can keep their toupees on and everything should be fine.

Mia Slavenska as the princess of 'The Isle of Spain', from the new Solov ballet 'Vittorio'. —Sedge LeBlang

THE sudden death of her father caused Maria de Baroncelli to take temporary leave of absence from the Alicia Alonso company in Cuba. A New Orleans lawyer, the late Mr. de Baroncelli was scion of an old, titled French family and was the brother of the late Compte Jacques de Baroncelli, film producer and director who died recently in France. Miss de Baroncelli, who will remain in New Orleans until matters of the estate have been arranged, has accepted a post as instructress in a local dance school, I am told.

AMBER skinned Jamie Bowers (she was in Roland Petit's company) got her notice the day before the revue 'Once Over Lightly' was to open. Claims the astonished:dancer: 'They told me I looked too much like the show's star, Sono Osato!'

IF you watch the current newsreels

carefully enough you will be staring straight at the attractive features of Lidija Franklin wearing one of the stunning new hats (spring) created by her Venezuelan husband, Gustavo Franklin.

PLANS are being made for a return visit of Le Grand Ballet du Marquis de Cuevas. No definite date as yet.

SEPTEMBER 11th is the date set for the opening of the Sadler's Wells Ballet at the Met. The company headed by Margot Fonteyn will settle down to a five-week season before embarking on a coast-to-coast tour of the states. The return of Beryl Grey (away on maternity leave) will be one of the feature attractions of the coming season.

NATANYA NEUMANN strictly an asset to modern dance. The author of two of the best works done in that idiom this season, *'A Time To Love'* and the solo *'Ode'* is attractive, feminine and inventive. Can it be that the Broadway vultures aren't hep?

BORIS RUNANIN, talented character dancer, has been assigned the choreographic chores for *'Phoenix '55'*. He was last seen hereabouts with the Slavenska-Franklin company in a sensitive portrayal of the

(Page 130)

ORDER BY MAIL!

TRADE MARK, REG.

(DANNY HOCTOR, Pres.)

RECORDS
ROUTINES
SHEET MUSIC

★ ★ ★ ★ ★ ★ ★ ★

Send For FREE Catalogue

Dance Records, Inc.
P.O. Box 289
Radio City Station
New York City 19, N. Y.

Lew Serbin CO.

SINCE 1928

FABRICS & TRIMS, Fluorescents our specialty
Most Original and Largest Selections
FASTEST, MOST DEPENDABLE MAIL ORDER SERVICE
FREE Catalog to Teachers Only
171 O'Farrell St., San Francisco, Calif.

the west's most complete theatrical supply house

DANCE FOOTWEAR
Accessories
Dance Records
Max Factor's
Make-up - Wigs
DANCE TOGS
Leotards-Tights
Opera Hose
DANSKINS
Skating Skirts

The Dance In Chicago

ROD QUIROS

Chicago National Association Of Dance Masters, C.N.A.D.M.

MONTHLY MEETINGS —
The First Sundays of November, February and April of Each Year.

★ Non-members are invited to meet with us ★
Announcement Sent On Request

DANCE MATERIAL
From Former Summer Sessions, Conventions and All-Day Meetings are available.
FOLDER SENT IF ASKED FOR.

EXECUTIVE OFFICE
32 West Randolph St., Chicago 1, Ill.
Edna Christensen, President — William J. Ashton, Secretary

NATIONAL BALLET of CANADA STARTS AMBITIOUS TOUR. . .

The ambitious four-year-old 'National Ballet of Canada' started on their longest tour to date. They played a week in Chicago.

The company, under the direction of Celia Franca, is a youthful and talented group; however, they are not yet ready to perform some of the large ballets such as the four-act Swan Lake.

Antony Tudor was represented with three works: *Lilac Graden, Offenbach in the Underworld,* and *Gala Performance.* Scenery was by Kay Ambrose, the troupe's Artistic Adviser. All performances of these ballets were fresh and enjoyable.

The classic-heavy repertoire included, aside from the four-act Swan Lake: *Coppelia, The Nutcracker, Les Sylphides* and *Giselle.* Excluding Giselle and Coppelia, the productions of the other ballets can be called mistakes. The group is not ready to tackle an evening-long Swan Lake, nor do they seem to understand Les Sylphides. Decor for the majority of these ballets was by Kay Ambrose, and in most instances, very undistinguished.

The lone representative work was *'Barbara Allen'*, a ballet with choreography by Joey Harris; a vivid exciting score by Louis Applebaum and simple, yet effective decor by Kay Ambrose.

This youthful troupe having aroused my curiosity, and wishing to learn more about their repertoire etc., I paid a visit to Celia Franca, who

Celia Franca in 'Offenbach in the Underworld'. —Ken Bell

is not only company director, but principal dancer as well.

Miss Franca explained how she had been approached by a group of Toronto's civic minded citizens who wanted to form a Canadian ballet company which might provide employment for Canadian dancers. In order to compile what can be called a 'talent inventory', Miss Franca traveled throughout Canada for nearly eight months. It was then that she decided there was enough tal-

ent in the country to form a small ballet company. Subsequently the National Ballet Guild of Canada was formed and the company organized.

Asked why a Canadian touring company which was created to develop and employ Canadian talent relied so heavily on the classics and Tudor ballets, Miss Franca explained that she realizes Canada has plenty of talent, but this talent is raw talent which has to be trained and polished. In order to do this her policy is founded on two principles: to acquaint her dancers with the classics and to have them work with great contemporary choreographers. This year Tudor has mounted several of his ballets, next year another great choreographer will work with the group.

Unfortunately most of their tours have not been financially successful. However, they must tour in order to keep the company together. At present they perform seven months out of the year, but the management would like to keep the dancers employed the year-round. The company recently signed a contract with a U. S. booking agency which will mean longer, more secure tours in the future.

ORDER BY MAIL!

EVA VARADY Routines
Mean PROGRESS leading to SUCCESS
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
Teachers write for List S54
Carnegie Hall, New York 19, N. Y.

Keep Up With the "WORLD OF DANCE" by subscribing to DANCING STAR Magazine NOW!

THANK YOU FOR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN
The DANCING STAR

***NOW AVAILABLE! ...from* STEPPING TONES**
6 EXCITING NEW RELEASES...

GENERAL RECORDS
No. 35 — Rhythm & Stop Time
"Happy Feet"
No. 36 — Modern-Tap-Blues-Boogie
"Birth of the Blues"
"American Jazz Boogie"

BALLET RECORDS
No. 207 — Intermediate-Advanced
"Invitation to the Dance"
"Polly"
No. 208 — Pre-Ballet
"Lovely Little Ballerina"

CHILDREN'S SERIES
No. 114 — Children's Rhythm Record
"Minuet from Don Juan"
"March Militaire"
"Cakewalk"
"Chimes of Spring"—(Waltz)
"Polka"
"Opus 17 #1"—(Mazurka)
No. 115 — Tap Dance
"Rumpel-Stilts-Kin"

Send for your FREE Catalogue & Reference Book
ST-135
STEPPING TONES • P. O. Box 24186, Village Station, Los Angeles 24, California

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances
Send 6c postage for Free Catalog of *200 DISTINCTIVE ROUTINES*
DEPT. DS, 333 N. MADISON AVENUE
HOLLYWOOD 4, CALIFORNIA

Broadway Dance Beat
(from page 127)

guy who loved Stella. . . Edward Caton and Paul Draper devising their own dances for the Phoenix Theatre's Sideshow production of *'L'Histoire du Soldat'*.

ZACHARY SOLOV continues to receive high praise from the daily press for his contributions (choreographic) to opera at the Met. The latest was Gluck's *'Orfee ed Euridice'*, in which the choreographer also partnered guest ballerina Alicia Markova.

'THE chosen ones' who will represent Bethsabee Rothschild's vanguard of modern dance on Broadway this spring are thus far: Martha Graham, Jose Limon, Merce Cinningham, Pearl Lang and Ann Halprin. The last mentioned dancer will desert her California lair for the occassion. No opening date yet.

THE National Ballet of Canada will make its initial appearance here at the Brooklyn Academy of Music on March 25th. The company is headed by English dancer-choreographer Celia Franca and premier danseur David Adams. Four acts of Swan Lake Lilac Garden, Coppelia and Offenbach in the Underworld (N.Y. premiere) will constitute the bill of fare.

DAVID LICHINE will revive his ballet *'The Sphinx'* for the Ballet Theatre anniversary season at the Met. It is the work in which Leslie Caron danced the title role for Les Ballets de Champs Elysees; the role

Vicente Escudero

that *made her.*

AND lest it be forgotten, Jean Babilee's performance, Christian Berard's decor and Sauget's music were notable contributions to the success of the work.

ANNA RICARDA readying two new works for de Cuevas. One of which will have a Chinese theme and the other a Spanish theme. Skibine's latest ballet for the same company *'Achilles'* was recently premiered in Cannes.

DONALD McKAYLE, a Negro dancer-choreographer has joined the company of *'House of Flowers'*. McKayle couldn't be in better company. The Alvin currently houses a collection of the finest Negro male dancers to be found anywhere. Arthur Mitchell and Louis Johnson are amongst them. QUOTATION of the month: 'Choreographers are born, not made. Doris Humphrey was born a choreographer and is to my mind the greatest there is' Jose Limon writes for the Juilliard Review in an article entitled: *'Composing a Dance'*. ★

Our Readers Write

Despite the fact that people in the dance profession have very little 'spare' time, the editors have received many UNSOLICITED *letters in which the writers express their feelings regarding the* DANCING STAR *as a magazine. Following are a few excerpts from these letters.*

Editor:

Thank you for the Sample Copy of Dancing Star magazine....Would have been so happy to know about it when it first came out.....can't understand why we haven't met before now. Is it possible for me to get back issues? The style of writing and layout is ideal, and direct—like a shot in the arm!

Sincerely,
Renee Urban
Chicago, Ill.

(Ed. Note: Most back issues of Dancing Star are still available—except very early issues.

Editor:

In your February (1954) issue you carried a wonderful story on Charles Bockman. I knew Charles when I was in Chicago. He was my first ballet teacher. A person who works patiently with his students.

Thanks for printing this wonderful story. May you continue to print such fine articles.

Sincerely,
Eugene James
Los Angeles 17, Calif.

(Ed. Note: See the May issue for an interesting article by Charles Bockman.)

Editor:

Many thanks for the two current issues of Dancing Star. I must admit I wasn't prepared to receive anything as nice as that, and please accept my apologies for entertaining such thoughts.

I have thoroughly enjoyed my first two copies having read them from cover to cover. I am eagerly awaiting the next issue.

Sincerely,
Lilli Ann Phillips
Little Rock, Arkansas

(Page 136)

we've been working like beavers..

in getting together our biggest, best presentation — the new 1955 costume fabric catalog, including new costume patterns . . . so that you can pirouette your way through a hundred recitals this year without meditating at the barre . . . for one second.

you will see the exciting fall of new fabrics and the ecstatic leaps of imaginative sketches; the dynamics in costume designs and new accessories . . . the culmination of over a year's work by **ASSOCIATED.**

send for our new 1955 catalog

Serving Dancing Teachers For Over Quarter of a Century

ASSOCIATED FABRICS CORPORATION 10 East 39th Street New York 16, N.Y.

LONDON FOOTNOTES

by

PETER CRAIG-RAYMOND

AND THE NEXT STEP?

▲ ▲ ▲ The death of England's Festival Ballet became so certain during March that Anton Dolin would hardly have been surprised at receiving wreaths as he docked. The United States tour had been an inconsistent—but typical—mixture of excellent to poor houses. The gross had been good—over $800,000. But the net was net loss.

As I write the several creditors meetings have not yielded any certain result. I was offered the company—very unofficially—three weeks ago! But I do not earn sufficient profits as a ballet critic upon which to offset Festival's losses. Mr. Dolin and Dr. Braunsweg will have to continue without my Kirsteining them.

If Festival Ballet does go under it will be the worst blow to ballet here in two decades. Not only will it be a company gone. Not only still more dancers unemployed. It will—and this much worse—be too strong a proof that a ballet company cannot exist commercially. And to prove that will be a deathblow at ballet itself.

In England it will leave only Sadler's Wells. Nor, in the Wells case, to even a commercial success.

The basic problem: how can we think of ideals, ambitions, goals—when the bread-without-butter job of mere existence engulfs our concentration? Can it be wondered why Festival's artistic directions seem vague—when the directors work against the constant threat of dissolution?

Noel Rossana, who had to leave Festival Ballet's American tour due to leg injury, is now recovered and back with the company. —Roy Round

Starvation is said to assist true art at times. It also wrecks the artist's body as a byproduct. The body being wrecked here: Ballet itself.

The only fast answer: lower overheads, not as stopgap cutting, but based on a deliberate policy of near-chamber ballet. Agnes de Mille, Danilova, Dolin himself—they have proven the chamber, or soloist group as financially feasible.

Today, it increasingly becomes financially inescapable. (Page 134)

2 *great cities great* DMA *conventions*

you've heard about the outstanding DMA conventions in 1954. Plans for the 1955 conventions are bigger than ever.

WEST COAST CONVENTION

June 26th thru June 30th

Sir Francis Drake Hotel, San Francisco, California

open to ALL dance teachers and their assistants

EAST COAST CONVENTION

July 30th thru August 5th

Hotel Roosevelt, New York City

open to ALL dance members and their assistants only

Write for Brochure

Florence Cowanova, *President* **Leroy H. Thayer**, *Secretary-Treasurer*

Dance Masters of America

601 N. DIVISION STREET, SALISBURY, MD.

ORDER YOUR
BABY and CHILDREN'S
DANCE ROUTINES
from:

AL
GILBERT

NOTED AUTHORITY
on
Original, Psychologically-Designed
BABY ROUTINES

Here's A Scoop!!!
Beginner's Baton Routine
TAP & TWIRL
Order today and get your
FREE copy of Basic Baton Twirling with each Routine.

AL GILBERT P. O. Box 36479
HOLLYWOOD 36, CALIF.

A new portrait of Margot Fonteyn in her Sadler's Wells 'Firebird' costume.
—Houston Roger

LONDON FOOTNOTES
(from page 132)

TELEVISED BALLET

▲ ▲ ▲ With the September arrival of commercial television in Britain, many dancers are looking towards the new medium for extra outlets and more money. So far the trend towards ballet on CTV seems dim, but obviously a certain amount of ballet will be used by the new networks.

My only hope is that CTV will learn its lesson from the years of amateurishness on the government's BBC-TV. A few weeks ago I watched the highly theatrical ballerina, Nadia Nerina, all but lost through poor camera direction and mixing.

Ballet, surely, is—if anything—telegenic. I hope to be able to prove the point this September.

ANOTONIO

▲ ▲ ▲ The news that Antonio and his company were not, after all, to dance in the United States must have been very bad news indeed for Dancing Star readers. Sol Hurok has no problem in being unable to find a New York theatre: but America has other cities, other theatres.

Antonio's disappointment in the postponement of his American tour was only relieved by the quite extraordinary (but, by now, accepted) welcome London gave him on his opening night at the Palace Theatre.

Although there are few enough innovations, London's passion for Antonio loses none of its fervour. And certainly no dancer has ever worked harder to win his acclamation.

COPLAND

▲ ▲ ▲ I have recently been lecturing rather too regularly in the provinces ('sticks to you, No?') and this provides one very short note of dance interest.

Using quite a number of new recordings, the most popular one of those I played for illustration was an excerpt from Aaron Copland's 'Billy the Kid' ballet suite.

For a horse opera without horses, without opera—quite an achievement.

In one town, by the way, I came across an odd dance connection. This was in the very ancient Norwich. Here I lectured in the Assembly Rooms—now

(Page 136)

A NEW LEOTARD IS BORN

Presented by

ART TEEN

SOMETHING NEW
AND WONDERFUL
IN **RECITAL** WEAR

HERE it is . . . a dance costume for the Recital, very very theatrical! And, best yet, budget-priced for economy-minded parents.

Leotards with a bevy of sequins . . . Gold and Silver-trimmed leotards . . . Leotards trimmed with sparkling glass ornaments . . . Feather-trimmed leotards . . . Leotards with nylon net tu tu . . . Mambo-striped leotards. All adaptable for the various Recital routines.

You may choose high necklines, turtlenecks, ring, ballerina and scoop necklines, cowl necklines. And accessories galore: Tights, gauntlets, skirts, sashes.

Children and adults sizes. Sold at strict WHOLESALE prices to Teachers of Dance. Styles start at $4.50 in units of three or more. Two to three week delivery. WE PAY POSTAGE.

SEND FOR CATALOGUE SHOWING
THE STYLES AND PRICE LIST

Place your order early

ART TEEN sportswear

Manufacturers

226 So. 11th Street, Philadelphia 6, Pa.

15 COLORS
IN SATIN
GLOW JERSEY

Black
White
Scarlet
Gold
Royal
Old Gold
Copen Blue
Navy Blue
Dark Green
Kelly Green
Brown
Maroon
Orange
Purple
Grey

Basic Leotards
ALWAYS
In Stock

PLAN NOW

To Attend
THE ANNUAL CONVENTION
of the
Associated Dance Teachers of Southern California
To Be Held At
THE STATLER HOTEL
August 21 through 25
in
LOS ANGELES, CALIFORNIA
For Detailed Information Write to:

MARY FARMER
Secretary-Treasurer
522 East Grinnell Drive
Burbank, California

MARGARITA OTERO
President

BILL COGAN
photographer

'showman' of
theatrical photography

Color -
Dance -
Theatrical -
- Commercial
- Portrait
- Wedding

phone: SKyline 1-8665
2219 Clement St. San Francisco

LONDON FOOTNOTES
(from page 134)

a national monument. And next door, I found a cinema called the Novarre Cinema. Intrigued by the name I unearthed the fact that Novarre, the famous old dancing master, opened his 'Ballet Academy' in these rooms. The cinema continues his name.

BRIEFLY

▲ ▲ ▲ A childrens' newspaper here is running a series of lessons by ballerina Violetta Elvin. . . Alexis Rassine and Nadia Nerina have left the Wells for a short tour of South Africa. . . 'Wonderful Town' opened to only 'nice' notices here, 'Kismet' will probably fare better. . . Two new British musicals are also scheduled for London this season. . . . Where-one-finds-ballet-dept.: in a coffee house magazine, an article on 'Was Nijinsky the Greatest Dancer?. . . 'Rossalinda', from the producers who gave us 'The Red Shoes' may cause an even greater stir. . . Anton Dolin's book on Markova is being serialized here in Modern Woman. . .

There seems quite a possibility that a new phonograph label, solely devoted to ballet music, may be launched this winter. . . Margot Fonteyn is to dance in Finland. . . Who is to play Nijinsky in the Hollywood film biography of the dancer? From Dublin, Eire, comes word that Milord Miskovitch will be given the role. . . . Previously both Istvan Rabovsky and John Gilpin had been announced as the screen Nijinsky. . .

▲ ▲ ▲

Editor:

I am glad you wrote up James Alex as I met him when I studied at Jack Stanly's during the summer. He is a wonderful teacher. I would like to see him in the movies or on the stage, he's really terrific. I also went to Mr. Solomonoff's bookshop and enjoyed chatting with him.

I liked the article about the need of boys taking dancing and would like to submit a short article in the future that might be of help to other teachers.

While my school is a small one, I do have about a 15% enrollment of boys. Two of my boys won a trip to New York City in a local TV contest. They tapped, but both take ballet.

Yours very truly,
Margaret Rose
New Bern, N.C.

(Ed. Note: This letter was written before the passing of Mr. Solomonoff. Let's have a look at the article when you get it completed.)

Holger & Dolores, international dance team, recently concluded a successful engagement at Bimbo's in San Francisco. The team's 'flying ballet' is highlighted when Holger throws his partner twenty-five feet into the air.

MA AND PA WILL LOVE

"LITTLE TAP SHOES"

Cute baby routine with lyrics

All Kimbo records have cute catchy lyrics with vocal on each record to induce home practice.

Routines and sheet music available for all Kimbo Records.

Send for FREE Illustrated Catalog

kimbo records

543 Washington Avenue
Dept. C Belleville, New Jersey

THANK YOU FOR TELLING OUR ADVERTISERS THAT YOU READ ABOUT THEIR PRODUCT IN
The DANCING STAR

PAUL WHITEMAN said *"See Sterling for Silver and* JACK STANLY *for Dancing."*

FOR YOUR RECITAL

SIX (6) NEW INTERMEDIATE ROUTINES TAUGHT AT OUR GALA ONE-DAY SESSION

Ballet (Waltzing Doll) . . . . $2.50 Tap (Tribute to Geo. M. Cohan) $2.50
Acrobatic (Rope Dance) . . . 2.50 Tap (Dig-Inn) 2.50
Modern-Jazz (St. Louis Blues Mambo) $2.50 Ballroom Cha-Cha-Cha $1.50
Entire Group of Routines $12.00 (Includes Postage)

Write for Complete List of Mail Order Routines, Music and Records.

JACK STANLY *School of Dance*

1658 Broadway, at 51st St., New York City Co 5-9223

An Informal Interview With:

MOIRA SHEARER

(The Second of Two Parts)

This is the second in a series of Informal Interviews with interesting personalities from the "World of Dance." Moira Shearer was interviewed by a Dancing Star reporter on November 4, 1954, where she was appearing in "Midsummer Night's Dream", at the San Francisco Opera House.

Q. That more or less ties in with your acting ambitions, doesn't it?
A. Well, of course, it does. That's why I liked it, you see.

Q. Do you have any preference as to choreographers?
A. No. I'm always interested in working with different choreographers because their different methods and approaches are so interesting.

Q. I'd like to digress for a moment, if I may. On a recent San Francisco radio program, I believe you said, in effect, that certain of our American youth seemed lacking in good old fashioned courtesy and manners — and that particularly lacking was a basic respect for their elders.
A. It's not fair of you to take this statment out of its context. I'd never have said all of this if I hadn't been forced to do it.

Q. But, you're quite right in this matter, Miss Shearer. As a matter of fact, thousands of parents feel as you do about this. My purpose in bringing up this subject is to learn what you think is the cause for this apparent disregard by so many youngsters for basic courtesy?
A. Just a lack of discipline, really, from the parents. Certainly, it's not for me to say, after all, my little girl is only two years old and I haven't started to train her yet. However, children should be brought up with a certain sense of respect and — not duty, exactly, I can't think of the right word — but, say, a feeling of humility toward their parents and toward people who are older and who have lived longer than they. This, I think, makes the difference. In this country, the little I've seen of children, it strikes me that so often they are allowed to say and do absolutely what they like. And the parents rather take a delight in saying, "oh, isn't she cute," "isn't she this, isn't she that" — when she's really being a little horror, you know.

MOIRA SHEARER

—Photo by Bill Cogan

Q. These are what you might term, precocious children, is that right?

A. Yes. All this showing off, and sometimes even being downright rude — I think should be stopped at an early age, because it isn't, in the end, really fair to the child.

Q. Miss Shearer, you have travelled extensively, both here and abroad — would you say that this apparent lack of respect among certain youngsters is also true of the average student of dance . . . or would you say that children who are trained in various fields of art such as: drama, dance and so forth, have a decidedly different outlook on life?

A. Oh, gracious! You can't generalize. No two people are alike. I couldn't answer that.

Q. The point I was trying to make is that an occupied child is less likely to have time for wilful devilment — wouldn't you think so?

A. But I don't think I want to stop the devilment, because I think it's awfully necessary for everyone to have that in them, and to let it have a bit of reign every now and then. It's just knowing when to stop . . . knowing where the line must be drawn. I think probably, whether you're engaged in studying any form of art or not, you are still a human being and subject to the various moods and outbursts that everyone has.

DANCING IN ACTION
$1.00 Through 3-D GLASSES $1.00
Original Idea on the Subject of Ballet
and as a textbook
Exciting motion in color. 350 dance figures. Dictionary of French-English terms. 3 complete dances and other new ideas.
Pin a Dollar Bill and Mail to: Sonia Stiller
P. O. Box 687, Grand Central Station
New York 17, N. Y.

LEOTARDS
DANCE SHOES — ACCESSORIES
COSTUME FABRICS TRIMS
Loshin's 302 W. 5th St. Cincinnati 2, Ohio

Q. I hope I'm not putting you on the spot, so-to-speak, with this next query, but in the early part of 1952 you gave an interview to the press in which you stated that you would never raise a child of yours to be a dancer. Now that you are the mother of a two-year-old daughter, do you still feel the same about this?

A. Really, to me, this the most awful question that anyone could ask. What in heaven's name makes you think she should be a dancer? She probably will have no talent at all, very big feet, hate it . . . all those things. To me, it's such nonsense. Her father is a writer. Why don't you ask me if she is going to be a writer?

Q. I'd rather remain no-commital on this matter, Miss Shearer. I'm merely a reporter ,speaking for our readers.

A. I know, but everyone asks me this until I could nearly scream. Still, I can assure you that if I've got onything to do with it, she won't be a dancer. But if she wants to be, I would never stand in her way. I think everyone should make their own lives for themselves. If one doesn't interfere too much, I think she would probably like guidance from me, then I would be very glad to give it, but I certainly would never dream of forcing her to do anything at all.

Q. Then you don't plan to give her dancing even as a physical or cultural development?

A. I haven't thought about it yet. Heavens above, she's only two. She has plenty of time. Just let her be a happy little baby for a while.

Q. Very well. Leaving your daughter out of this, what age would you say is best to start a girl in a ballet school?

A. Between eight and ten, I would say is the best age.

Q. One final question. When I read recently that you were planning to give up ballet, my thoughts — and probably those of million others — were: "surely, this can't be true!" But apparently it is?

A. Yes, it is true. In fact, this is definitely the last time I'm going to dance in a production.

(END OF INTERVIEW)

Can-Can Briefs . . .

★ **CHAMPION** kickers-off of toppers among Can-Can dancers were La Goulue and Grille d'Egout. They never once failed to send a hat flying at the first attempt!

★ **PATRONS** of the early Can-Can Balls were the Chief of the Paris Opera, an Italian prince, and various English noblemen.

★ **KING EDWARD VII,** when Prince of Wales, often visited the Moulin Rouge during the height of its popularity and saw many a highly-polished topper neatly kicked off.

★ **STUDENTS' NIGHTS** at the Bal Tabarin nowadays provide a combination of Can-Can spectacle plus youthful revelling. The Can-Can Quadrille is not danced, only stage performances of the female half of the set—a Pas de Quatre.

★ **BOULE NOIR,** where some of the earlier Can-Can experts entertained, is said by some writers to have been the place at which the **LANCERS** was first danced in public in France.

★ **SUMMING-UP:** There's ten times more artistry and precision in a present-day Tiller Troupe than in the old Can-Cannists. The dance only attracted because of its "naughtiness" in days when false respectability and stuffiness were strongly entrenched. It provided a relief from these, but went to the other extreme.

Road's End Farm
Residential School of the Dance
Caddo Lake, Marshall, Texas

TEACHERS NORMAL—JUNE 20th
Jack Stanly, Virginia Self
Miriam Widman and Buster Cooper

SENIORS—JUNE 27th
JUNIORS—JULY 11th

For More Information Write:
203 Medill Marshall, Texas

BALLET BOOK SHOP
BOOKS ON DANCE
& Related Subjects
• Catalog on Request •
20 West Jackson Blvd.
Chicago 4, Ill.

ORDER BY MAIL!

IT PAYS
to
ADVERTISE
. . . . AND ONE OF THE BEST WAYS IS TO KEEP AN AMPLE SUPPLY OF THESE ATTRACTIVE . . . .
* SIMULATED ENGRAVED *
BUSINESS CARDS
on hand.
PLACE YOUR ORDER NOW!
——FAST SERVICE——
In Thousand Lots Only
BLACK INK.....$5.50
BLUE INK.....$5.75
RED and BLACK.....$9.50
RED and BLUE.....$9.75
Please Enclose Remittance with Order to:
DANCE CRAFT
(Department ML)
376 ALMADEN AVENUE
SAN JOSE 10, CALIFORNIA

FILM CRITIQUE: "TRIPTYCH"

DANCE FILM: During the transformation of a dance work composed directly or indirectly for the stage to the medium of photography the vast numbers of traditional aesthetic problems must be faced in one manner or another. The many theatre-museums of cinematic arts throughout the world have exposed audiences to scores of such efforts with the expected variety of results. In this process of transformation some have come up with achievements which add immensely to the public respect and appreciation of the dance. However, there have been those who have obviously misused both dance and camera in some devilish post-Dadaist plot against sensibility.

Of those dance films which have met with success, there are two inclinations: the somewhat artless filming of the dance as if it were still a theatre-piece and, on the other hand, the method which might be called, as Maya Deren did quite honestly some years ago, 'choreography for camera'.

The films of which I have intimate knowledge and which I should be prone to name as outstanding examples of dance in the cinema are those which have achieved a compromise between two perfectly justified but diversified artistic approaches. The Valerie Bettis film 'The Desperate Heart' along with Jose Limon's 'Moore's Pavanne' seem to represent the finest achievements of modern dance in the film. The new product of San Francisco's dancer-choreographer, Welland Lathrop, and director, J. Padget Payne 'Triptych' is in no manner similar to either the Bettis or Limon achievement. With due regard for Mr. Lathrop, 'Triptych' represents a wonderful and impressive tour de force for a wonderful and impressive photographer and some four hundred feet of color-film. The results are in many ways gratifying. At the preview showing Welland Lathrop made the informal announcement that much of the original stage piece had been replaced in the process of filming by new designs and movements. This certainly must be an utter truth, though I do not know 'Three Characters for a Passion Play' upon which 'Triptych' was based, for one must wonder if anything is truly left of the original dance, or any dance. Thinking back over the film, I am personally struck by the total lack of movement on the part of anyone but the camera with the exception of a few peripheral gestures and some dramatically lighted and photographed steps forward and back. The splendid moments of this work are numerous: I think particularly of the transitions from one personality type to another. Through the statuesque attitudes of dancer Lathrop which were each indicative of the character being described, the director created a constant impression of montage, rapidly shooting a single pose from imaginative angles. Emotional climaxes were created through the growth and culmination of such montages; each sequence resolving upon an opaque and solid object such as the dark floor or the dancer's back.

There can be no doubt in my mind that Mr. Payne has added an important work to the living museum of the cinema. That 'Triptych' impresses itself favorably in the category of a specific type of choreographic endeavor is as unmistakable; however, this critic must resolve with the impression that Mr. Lathrop represented a semi-animate model far more than a dancer in this adventure in transformation. . . .

. . . j marks

Teachers' and Students'

sectio

Acrobatic & Tumbling Illustrations

Dance Teachers' Associations

Index of Dance Schools

Classified Advertising

Studio Events

Here's A REAL Value!

To the readers of DANCING STAR who purchase a copy of my best seller

"THEORY AND PRACTICE *of* ACROBATICS AND TUMBLING"

By James A. Rozanas

at $5.00 each, I will include a FREE subscription to DANCING STAR Magazine. *"Theory and Practice of Acrobatics and Tumbling"* is the outcome of 25 years of teaching and performing throughout America. Already in its 4th printing, this book with its 1800 illustrations, is a must for both students and teachers of acrobatics and tumbling.

The book ALONE *sells for* . . . $5.00

A one-year subscription to DANCING STAR *Magazine is* $2.50

TOTAL VALUE . . $7.50

YOUR COST *for* BOTH *the book* AND *subscription is* ONLY . . . $5.00

You *SAVE* $2.50 on this Special Combination Offer!

Two or more combination orders, as long as the book lasts:
$4.00 Each

Mail Your Order TODAY!

Please rush me your Special Combination Offer of:

THEORY AND PRACTICE OF ACROBATICS AND TUMBLING, *plus a one-year subscription to DANCING STAR Magazine,* both *for* $5.00 (*the price of the book alone*).

Enclosed is my ☐ check ☐ money order for $_____

☐ Check here if this is a RENEWAL ORDER.

DANSTAR PRESS
376 Almaden Avenue
San Jose 10, California

Name _____

Address _____

City _____ *State* _____

DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

DANCE MASTERS of CALIFORNIA held its bi-monthly meeting at the Hotel Bellview in San Francisco, Mar. 6. Instruction for the day included: Tap, Gloria Maddock; Ballet, Lodena Edgcumbe; Acrobatics, Ronnie Rea, and Ballroom, Paddy Adams and Bill Wickson. A new baby arrived at the Eleanor Weigand home Jan. 25th (Bettina Joy).

NATIONAL SMOOTH DANCERS, Lake Merritt Chapter, will hold their annual St. Patrick's Dance Mar. 13th at the Eagle's Hall in Oakland.

DANCE MASTERS of AMERICA announce the dates for their two Conventions as follows: West Coast Convention June 26th thru June 30th at the Sir Francis Drake Hotel in San Francisco. The East Coast Convention July 30th thru Aug. 5th at the Hotel Roosevelt, New York City.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS announce the following dates for their Summer Session, Aug. 2nd thru Aug. 19th at the Hotel Sherman in Chicago. . . A One-Day session was held at the same hotel in which the following faculty taught: Fred Hensey, Professional Tap Routine; Olga Baker, Children's Dances; Kealoha, Hawaiian Dances; Jane & Charles Bockman, Ballet Technique & Dances; Michael Kirby, 'Skating Star'; Clarke Montgomery, Ballroom Mambo and Joann & Jules Walton, Mambo—Cha-Cha-Cha.

ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA announce the following Convention dates to be held at the Statler Hotel in Los Angeles, Aug. 21st thru Aug. 25th.

DANCE MASTERS OF CALIFORNIA

Affiliated with
DANCE MASTERS OF AMERICA

An Association of Dance Teachers "Qualified by Test"

For further information, address:
GLADYS BLANKENSHIP, Secretary
700 ARLINGTON AVENUE
BERKELEY, CALIFORNIA

Upper: Buddy Baker, artist and repertoire man for Klick Records, and the man who arranged and recorded 'Basin Street', in My Solitude and many other top flight hits. Lower: George Poole, orchestra leader for the company.

—Sid Fridkin

GIVES SONGWRITERS A BREAK

Will Kennedy, who used to be a vocalist with the Horace Heidt band, has formed the Klick Recording Company which specializes in music for ballroom dancing.

Some of Klick's songwriters were unknown in the professional world before Kennedy

Pictured above are three dancers who took part in the California Youth Symphony: Jane Fairfax, Richard Opaterny and Sue Ann Sibley—from the ballet 'Masquerade'.

YOUTH CONCERT WINS RATING OF 'EXCELLENT'

By EARL W. JONES
(Times Music Critic)

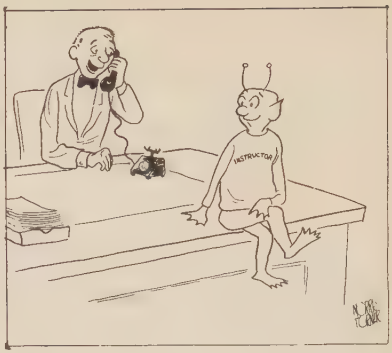
Yesterday afternoon the California Youth symphony, directed by Aaron Sten, combined with Madam Olga Ziceva's Ballet school for a second annual concert-ballet presentation. This year's program will benefit the Parents' Association Retarded Children of San Mateo County.

The dancers' first offering was the exquisite Pas De Quatre of Perrot, to the music of Pungi, danced by Julie Laine, Sally Wolfe, Brenda Tonini, and Fran Feiten. This was followed by the "Dance of the Buffoons" by Rinsky-Korsakov, and a "Masquerade"—danced to the Mignon Overture by Thomas—both of which featured Madam Ziceva's artistic and exciting choreography and imaginative costuming. It is not possible to give the individual credits due in such limited space, but mention should be made of the fine dancing of Robert Opaterny, whose dance setting of the Waltz from "Eugene Onegin" was interpolated into the "Masquerade."

The entire program was swiftly paced, completely enjoyable, and needed none of the rationalizations of parental pride. In fact, the general excellence was so far beyond ordinary expectation for performers this age that it pointed up the fact that ordinary expectation must really be an apologetic average. Sermonizing is certainly not a function of criticism, but it does seem that a moral is involved here for parents and educators.

(Reprinted in part from the San Mateo Times)

—Students are from the Ziceva Ballet School



'Are we modern! Madam, we teach a dance that's out of this world.'

• DANCÉ TEACHERS — *PLEASE NOTE* •
You are welcome to send **NEWS** and **PHOTOGRAPHS** of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. **PHOTOS** should be **CLEAR** and **GLOSSY**. Mail to: **STUDIO EVENTS, % DANCING STAR, 376 Almaden Ave., San Jose, California.**

(from page 145)

gave them an opportunity to record with his organization. Says Will Kennedy: 'I feel I am doing my part in trying to help these deserving songwriters get a chance to get their songs published and recorded. As you know they have a very slim chance of ever getting a song accepted because there is such a tight monopoly in the music game....'

RECITAL TIME

•

Following is a partial list of some recital needs that you may wish to check:

All news and advertising about your recital should include the 5 W's:

WHO — WHAT — WHERE — WHEN — WHY.

How to get there and near what main intersection.

News should break about 6 weeks in advance and run continuously.
It has been said that good pictures with clever captions are worth 10,000 words.

The issuance of blocks of tickets should start with the first news of your recital.
Classes or students competing for nice prizes that can usually be purchased at wholesale price from local merchants will help stimulate ticket sales.

• • • •

GENERAL NEEDS

- Comic Books & quiet games for dressing rooms
- Picture displays for lobby
- Floral decorations for stage
- Small corsages & buttonieres for important helpers
- Opening scene
- Finale
- Intermission plans
- Large seating chart
- Instructions to Ushers
- Rehearsal announcements
- Honored guests
- Guest Stars
- Piano light
- Special lights
- Extra fuses
- Lighting cues for Backstage
- Lighting cues for Spotlight, with entrance cues
- Makeup assistants
- Lineup Captains
- Individuals make own costume list
- Records - Music
- Microphones, Amplifiers & Speakers
- Quick changes
- Rehearsal Announcements
- Picture posters
- Prizes for ticket sales or door prizes
- Drawing boxes

WARDROBE LADIES

- Sewing kits
- Safety pins
- Quick change Asst.

PRINTING NEEDS

- Window posters
- Tickets
- Programs
- Mailing Announcements
- Thank you acknowledgements and credits on programs
- New Term Announcements

SCENERY NEEDS

- Big backgrounds
- Stage props
- Small portable scenes
- Decorative effects

HELP NEEDED

- Costumers or sewing bee
- Ticket Cashier
- Ticket takers
- Head-Usher & Usherettes
- Stage hands
- Lighting Manager
- Audio expert
- Backstage manager
- Backdoor guard
- Backstage runners
- Spotlight operator
- Phonograph operator
- Master of ceremonies
- Program advertising
- Pianist or Musicians
- Photographer

Compliments of Associated Dance Teachers of Southern California

APRIL SHOWERS

A DANCE - PANTOMINE FOR CHILDREN 5 - 8 YEARS

by AL GILBERT

MUSIC: 4 Bar Intro - 1 Chorus (32 Bars) of "April Showers", by Louis Silvers, published by T. B. Harms Co., New York. Especially arranged to STEPPING TONES RECORD NO. 24 (Second section of "A" side).

STEP ONE

(Entering from S. R. holding umbrella overhead)

Meas.	Counts	Terms
1	1	tap R heel to R
	2	step R together
	3	tap L heel to L
	4	step L together
2	5	walk R
	6	walk L
	7	walk R
	8	walk L
3	1	step R to R
	2	dig L to R
	3	tip umbrella slightly to R to see if it is raining
	4	put umbrella back over head
4		Reverse Measure 3.
5-8		Repeat Measures 1 - 4. (Still facing S. L.)

STEP TWO

9	1	step R X back of L
	2	step L to L, facing D. S.
	3	step R to R
	4	step L to R
10	5, 6	L hand out to L side to see if it is raining
	7, 8	L hand comes back and you see it is not raining.

–An AL GILBERT routine. P.O. Box 36479 Hollywood 36, Calif.–

BOOKS

HOW TO MAMBO
by Betty White
Illustrated by Robert Burns
(David McKay Co., Inc., New York
448 p.p., $1.00)

Betty White has compiled a very practtical book on the current dance craze tthe *Mambo*. This book is clearly illustrated with both the man's and woman's steps adequately described.

For the beginner, there are brief chapters on Basic Rhythm, Position and Steps. The more advanced student will find a number of interesting steps and combinations which include in part the: Cha Cha Cha, Cha Cha Hop and Penguin Walk. There is also a list of Standard Bands for Practice.

Aside from authoring two previous dance books: *Betty White's Teen-Age Dance Book* and *Betty White's Dancing Made Easy*, Miss White is also a successful dance teacher.

Whether you are a teacher of dancing or a student of dancing, you'll get far more than a dollar's worth out of this lucid little book on *How To Mambo*.

●

RECITAL NOTE:

Marlene's Dance Studio presented its *Junior Stage Revue*, Feb. 12th at the Castlemont High School in Oakland, Calif.

Dot's Dance Studio presented 'Spring Capers' March 6th at the Castlemont High School in Oakland, Calif.

Barbara Dexter's Dance Studio presented 'Stars of Tomorrow' with guest star, William D'Albrew, for the Loyal Order of Moose No. 550 in Oakland this past month.

CAPEZIO . . . SHOES and ACCESSORIES
1612 Broadway, New York City
59 Temple Pl., Boston, Mass.
15 E. Washington St., Chicago, Ill.
411 W. 7th St., Los Angeles, Calif.
5619 Sunset Blvd., Hollywood, Calif.
988 Market St., San Francisco, Calif.
72 E. 3rd Ave., San Mateo, Calif.
2067 University St., Montreal, Canada

RECORDS

SUMMER and SMOKE
Tango with vocal by B.J.Baker
Music by George Poole
Met. Beat 124

QUERIDO
Rumba, Instrumental
Music by George Poole
Met. Beat 138
(Klick Record Co., Los Angeles, 78 & 45 RPM,

DOGGONE BABY of MINE
Foxtrot with vocal by Bill Rase
Music by George Poole
Met. Beat 132

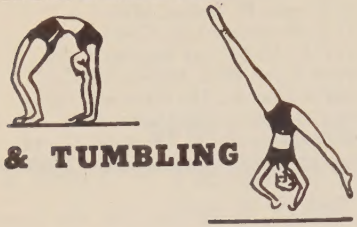
HOW COULD I KNOW?
Foxtrot with vocal by Bill Rase
Music by George Poole
Met. Beat 128
(Klick Record Co., Los Angeles, 45 & 78 RPM)

These records are made especially for Ballroom dancing and have a good rhythm.

11	1, 2	**reach for umbrella latch**
	3, 4	**close umbrella**
12	5	**shake umbrella to L in front of legs (as if shaking water off umbrella)**
	6	**shake umbrella to R**
	7	**shake umbrella to L**
	8	**shake umbrella to R**

(To be concluded next month)

ACROBATICS & TUMBLING



BY JAMES A. ROZANAS

This is the 23rd in a series of illustrated ACROBATIC and TUMBLING tricks by one of America's foremost authorities on the subject. Why not start a scrapbook of these excellent illustrations — or better, yet, file them in a permanent **DANCING STAR BINDER** each month.

TINSIKA (Left)

From a standing position, left leg about eighteen inches in front of the right leg and arms overhead. (1) Bend body forward, swinging arms downward to the floor, left hand on the floor first, elbow as straight as possible, with the fingers turned outward and at the same time kicking the right leg backward and upward over the head. (2) Place the right hand on the floor about ten or twelve inches in front of the left, keeping the elbows straight and the fingers turned inward, at the same time pushing from the floor with the back leg, forcing it backward and upward, bringing the body into a momentary handstand with the legs apart, head up and back arched. (3) Continue on over, raising the left hand off the floor, bending the right knee and landing on the right foot. (4) Push hard with the right foot and straighten the right knee, at the same time raise the right hand up and step forward, bringing the left foot down on the floor to finish in the original starting position.

A tinsika is a combination of a cartwheel starting from a forward position and finishing as in a forward walkover. The tinsika is done in four counts. The left hand on the floor on the count of one, the right hand on the floor on the count of two, right foot down on the floor on the count of three and the left foot down on the count of four. Repeat same to the right.

TINSIKA MOUNTER

Start exactly as for a regular tinsika and just as you land on the left leg, give a tremendous push and spring straight up in the air, reaching upward with the arms up over head. Bend body forward at the highest point of the leap, bringing the body in a jackknife position and whip the right leg backward and upward over the head and land on both hands with the legs up and apart. (In landing, the left hand comes down on the floor just a split second ahead of the right hand.) Continue on over and finish standing up as in a regular tinsika. Can also be done to the opposite side.

Drawings and Text, Copyright 1947, by James A. Rozanas,
720 E. 92nd. St. Chicago 19, Illinois.

INDEX OF DANCE SCHOOLS

• *HOLLYWOOD, CALIFORNIA*

DANCERS INTERNATIONAL
Charley Baker, Founder
Phone ANgelus 92-111

• *SAN FRANCISCO, CALIFORNIA*

MASON-KAHN DANCE STUDIO
All Types of Dance Training
1125 Market Street UN 1-2110

• *SAN MATEO, CALIFORNIA*

ZICEVA BALLET SCHOOL
Children, Adults and Teachers
531 'B' Street Diamond 3-8485

• *NEW YORK, NEW YORK*

BYRNES & SWANSON
All types of Ballroom Dancing taught.
Beginners and Professionals.
201 West 72nd Street TR 3-0852

• *LOS ANGELES, CALIFORNIA*

RED SHOES DANCE ACADEMY
***Ballet* — Olga Fricker**
***Ballroom* — Thomas M. Sheehy**
Tap & Modern Jazz* — Louis Da Pron *and
Delores Blacker
331 N. La Cienega Blvd.
BR. 2-2908 — CR. 5-9749

• *SAN FRANCISCO, CALIFORNIA*

LEW SERBIN'S DANCE ART CO.
171 O'Farrell Street

PAUL ELDER'S BOOK STORE
401 Sutter Street

BRENTANO'S BOOK SHOP
in the City of Paris
Geary & Stockton Streets

• *SAN JOSE, CALIFORNIA*

CARROLL & BISHOP
70 East Santa Clara Street

CURTIS LINDSAY
77 South 1st Street

• *CHICAGO, ILLINOIS*

BALLET BOOK SHOP
20 West Jackson Boulevard

DANCING STAR MAGAZINE is also available on some 500 New York News Stands.

★ *Dancing Star* Magazine

May be Purchased Monthly from the following sources:

• *HOLLYWOOD, CALIFORNIA*

UNIVERSAL NEWS AGENCY
1655 North Las Palmas

EDWARDS THEATRICAL SHOES
6737 Hollywood Boulevard

KARABEL DANCEWEAR
1710 North Vermont

• *LONG BEACH, CALIFORNIA*

EDWARDS THEATRICAL SHOES
227 East 5th Street

• *LOS ANGELES, CALIFORNIA*

SMITH NEWS AGENCY
613½ South Hill Street
(Opposite Bullock's)

• *OAKLAND, CALIFORNIA*

A & L THEATRICAL FABRIC & SHOE CO.
1823 Franklin Street

PAYLESS DRUG STORE
19th & Telegraph Streets

• *CANADA*

JOHNNY BROWN
Theatrical Supplies
637 Burnside Street, Montreal

(Space limitations make it necessary to limit listings. Others will appear in subsequent issues.)

NOTE: If your firm is interested in selling **DANCING STAR Magazine** at a reasonable profit, kindly write to

Circulation Manager
DANCING STAR Magazine
376 Almaden Avenue
SAN JOSE 10, CALIFORNIA

a
BINDER
for
DANCING STAR *Magazine*
Makes An Excellent Gift for any occasion.
$3.00 — Holds 12 Copies

DANCE TEACHERS

The explanatory article:

"You Owe It To Your Child"

is an intelligent, simplified means of orienting the parents of students, and potential students, of *your* school.

"You Owe It To Your Child" answers such questions as:

"Is it all right if I give my daughter a few dance lessons to see if she will like them?"

"Will I be expected to see that she practices?"

"What will dancing do for my child?"

These are but a few of the many questions answered in this enlightening article. More than 75,000 copies of "You Owe It To Your Child" have been purchased by progressive Dance Teachers in the past two years. ORDER YOUR COPIES TODAY!

DANCING STAR **376 Almaden Ave., San Jose 10, California**

Please send me copies of "You Owe It To Your Child" as indicated below:

.....Single Copy—15c .....25 copies—$1.50 .....50 copies—$2.50

.....100 copies—$4.00 .....200 copies—$8.00 .....300 copies—$12

.....500 copies—$20 600 or more copies 3½ cents each (Sorry, no C.O.D.s)

NAME (Print).....Address.....

CITY.....ZONE.....STATE.....

.....Teacher .....Student .....Professional .....Dance Enthusiast .....Library

Dancing Star

376 ALMADEN AVENUE SAN JOSE 10, CALIF.

FORM 3547 REQUESTED

Bulk Rate
U. S. Postage
PAID
San Jose, Calif.
Permit No. 543